

etcetera

## Hands Are Cold But Music Warm

By ETHEL SIMMONS  
Arts Editor

Music fans looked more like they were headed for a football game than a concert Thursday night when the temperature dropped, and the Detroit Symphony was appearing at Meadow Brook Music Festival.

Arrivals came with blankets for wrapping, besides wearing coats and heavier clothes than usual for August. This was quite a contrast to the opening night of the four-week festival at Oakland University, Rochester, when the temperature was around 90, and you couldn't get cool enough.

During intermission a symphony member said backstage that he was well bundled up with a sweater under his more formal attire but that the musicians just couldn't keep their hands warm.

Not even with fast fiddlin'.

IN THE audience, music-lovers could have worn mittens—it was that cold—but who'd have thought to bring them.

Of course, there were other problems to be faced. One ticket-holder to the "orcas" seats said: "My main concern is maintaining balance."

She had come to the concert with the usual folding chair, but "didn't realize we'd be on a hill." (The orcas seats are picturesquely a hilltop). The only difference was her chair was a folding rocker.

And that grade is slightly steep. However, she was luckily long-legged and didn't go hurling into the orchestra.

I tried to check around to see if any other audience members had made the same mistake, arriving with rocking chair, but if they had, the rockers were secured, as well as obscured by the darkness.

A COLLECTION of covered hen and rooster dishes that has been shown at the Detroit Historical Museum and featured in an article in the Antique Journal is owned by a Birmingham resident.

Mrs. Richard H. (Irna) Marr, 295 Fairfax Road, has about 30 of these old rare ones that she says people used as butter dishes, or for jam or eggs, in the late 1800's.

Her late husband, an architect, had "designed a special cabinet for me. I call it the chicken coop," she said.

MRS. MARR started collecting many years ago when "my mother brought one from my grandmother in Germany."

She said a lot of the covered dishes are "Staffordshire from Ennland. I have a little French, Sandwich glass and some made in Ohio."

"The basket or nest is the base. The hen sits on top; the rooster has a comb. A lot are on nests, others on sleighs. They are black, white, but there are reds and blues in the Staffordshires."

A TALL blonde teen-ager stopped in to The Eccentric to give a report of activities by The Murraders during a recent trip out West. He was John Brewer, 17, 18569 Riverside, Birmingham, who immediately captured attention because of his Beagle-like haircut.

He explained, however, this was a "California" and that all the surfers wear their hair like that.

John and his three buddies, who are the rest of The Murraders, auditioned and played engagements in California at Pandora's Box, Hollywood; the Rendezvous, Newport Beach; and parties, Laguna Beach.

THE OTHER boys are Pete Draper, 17, 297 Barden, Birmingham; Jim DuBois, 17, 2010 Carriage Lane, Birmingham; and Burke Lewis, 275 Aspen, Birmingham.

They all water-ski but learned surfing out in California and brought a 10-foot, 32-pound fiberglass surfboard back to Birmingham.

Usual surfing is done with the ocean waves, but John reported that there's "a new thing. You surf behind the wake of the boat."

(See MUSIC, 7-D)



## They're Topside Again at The Raven

In a return engagement at The Raven Michigan State Fair, which opens Aug. 28, Gallery are The Topiders, folk singers whose last appearance there one and one-half years ago stretched from a scheduled two-week stay into 23 weeks. The group will share billing with the New Christy Minstrels at the

Michigan State Fair, which opens Aug. 28, as well as perform evenings through Sept. 6 at The Raven, 136 Brownell, Birmingham. Latest hit recording by The Topiders, all in their early 20's, was "Let the Good Times Roll" on the Jubilee label.

## Wanderings Afield Began Early

Along with Pioneer Grandmother, She Pilgrimaged to Woods

By LYDIA KING FREHSE  
Special Writer

WALLON LAKE: Even a naturalist who needs to be a jack-of-all-trades has his preferences in the many-faceted realm of the natural sciences.

"Dedicated to" yet sometimes "effort must leave undone and unknown, he yet finds his greatest satisfaction in an area which has somehow claimed his particular qualities of mind and heart."

Your scribe early began her wanderings afield with her pioneer grandmother; digging horseradish roots in late February, searching out the first dandelion greens of March, picking handfuls of spring beauties and violets on the first warm days of spring, filling a small pail with wild strawberries in mid-June on a well-remembered southern slope.

During the full tide of summers' bounty, we braided daisy chains and clover blossom wreaths in the shade of a great red maple, while August brought a tempting array of wild blackberries and elderberries.

## Crafts Council Elects B'ham Man to Post

At the recent annual meeting of the American Craftsmen's Council in New York City, William E. Pitney, 1020 Hazel, Birmingham, was elected craftsman-trustee of the North Central Region of the council for a three-year term.

The North Central Region is one of six geographical sections of the United States, including 11 states in that area.

Since 1960 Pitney has been a state representative from Michigan to the regional assembly, also serving as vice president, and as chairman of the assembly since January, 1963.

He is also a member of the Michigan Potters Association and the Michigan Craftsmen's Council, serving as chairman of its board of review for accreditation of Michigan craftsmen.

FOLLOWING HIS graduation from Pratt Institute in 1948, Pitney attended the New York State College of Ceramics at Alfred University and obtained his MFA in 1950. He has taught in the department of art at Wayne State University since that date and presently holds the rank of associate professor.

His work in ceramics has been shown at the Syracuse Ceramic Nationals since 1949; Michigan Artist-Craftsmen's Exhibitions; Detroit Institute of Arts since 1951; International Ceramic Exhibition, Ottawa, Belgium; Michigan State Fair; and Detroit Artists Market.

But autumn was the best time of all. Then my grandmother, with a child's hand held lightly in her own, began her annual pilgrimage across fields and woods to gather the wild tansy, mullein, camomile and bone sets, the thyme, peppermint and spearmint which were our insurance against the ills of a long winter.

AND SO IT IS that, after all the years between, your scribe is happiest in the Green Kingdom of flowering plants. Botanists call them "Angiosperms," and they are the most highly organized group of today's flora: the climax of every year's blooming.

This group which includes about 250 families

lies with some 125,000 species, appeared during the Lower Cretaceous Period as long as 100 millions of years ago.

It early boasted such modern families as tulip, saffrafras, persimmon and magnolia. Scientists believe that many of today's herbaceous plants are a result of the



MICHAEL V. BUTLER

## Associate Curator Named to Staff at Science Institute

Michael V. Butler has been named to the staff of Cranbrook Institute of Science as associate curator of the physical sciences and will carry on the development of the demonstration laboratories and of the physics programs for visiting school groups and the public.

He came to the institute from Cambridge, Mass., where he had been since 1953 an instructor in the sciences at Shady Hill School. During the Seattle World's Fair he was supervisor of the Junior Laboratory of Science in the United States Pavilion.

Butler is a graduate of Harvard University where he majored in astronomy. Together with his wife and three children, he now lives at 424 Baldwin, Birmingham.

## Paintings, Prints Hold Scene at Little Gallery

Reviewed by  
ILONA ALTSHULER WEISSMAN

Two small exhibits are now on view at Little Gallery, 915 E. Maple, Birmingham. These are paintings by Robert Alexander and a group of prints by British sculptors.

Printmaking is a very technical and specialized field as is sculpture or any other art form, and, therefore, when it is presented at its best, it is usually done by an artist-printmaker.

But all true artists have a desire to experiment with different methods of art, and today it seems that making prints has become a "second specialty" to many.

Lithographs are technically easier to make than etchings. Many of the artists who specialize in another field turn to lithography (drawing the image to be printed on a stone) when they decide to try printmaking. An artist can much more easily express himself with this method.

THE SCULPTOR's prints in this exhibition are mostly lithographs.

There is a series of small color lithographs from "Goethe Promethee" by Henry Moore. These are primarily figure compositions, the subjects recognizable from his unique style of sculpture. His "Gallery Berggruen" poster, an interesting piece, is an arrange-

ment of rows of 'Henry Moore people,' carefully sketched in black on a green background. A surprise in his "Black on Red Image," a strong, mysterious work.

Reg Butler's moody lithograph of a softly rendered reclining nude is a beautiful piece. Another lithograph, "Figures in Space," takes concentration on the part of the viewer until the falling figure becomes apparent.

"BEES" by Graham Sutherland is a still life study of large bees investigating a bouquet of vividly colored flowers. A delightful piece.

Included in the show are lithographs by Lynn Chadwick, John Piper and William Scott; also, a color intaglio print by Valerie Thornton.

Stanley William Hayter, an outstanding printmaker, is represented in this show by a not-so-recent color etching "Jeux d'eau."

On view in an adjoining room are seven oil paintings by designer Robert Alexander, an assistant professor of art at Michigan State University.

Included are "Michigan June," a shaded green mass of small squares; "Diatches," and "Red Kings," composed of black-outlined cartoonish faces peering from thickly applied, crimson-colored masses of paint.

"Coppertop" is a seated nude with long "red" hair. It is colorful and attractive but would have come off much better if there had been some areas of relief in the overall thick texture of the composition.

## FROM THE BOOKCASE

### Try Spillane's Newest If 'Your Shot of Rye'

Reviewed by  
LUCY LIGHTBODY

"So I says to this broad, 'Get your rod, Velda, we're out to get Blackie Conley and his gang of stir-servers. And especially the Snake. Maybe Mary Kania's the Snake. Maybe Basil Levitt's the Snake. Who knows? Me? I'm Mike Hammer.'"

Pistol-shot short, words similar to these punctuate Mickey Spillane's latest saga of blood and guts, "Lithesome fraudlins in foreign intrigue coats. Wise-cracking dialogue with the Feds. Hairbreath escapes from grammar-guilty gangsters who terrorize not only whole towns but whole pronouns. And all in pursuit of an underworld car who master-minds a gigantic extortion and murder plot.

SPILLANE'S THEMES are repetitions. His writing is impoverished. Within three pages he comes up with, "She nodded, but there was a tight cast to her mouth."

"Penner smiled tightly."

"The silence was tight."

How then to account for the popularity of this mill-hand who has ground plots, words and sex into a sort of verbal hamburger

in other words, if Mickey Spillane is your shot of rye, "The Snake" is for you.

Readers who have misapprehended youth in the environs of Spillaneville are familiar with Mickey's style and plots. His private eye, of course, is Mike Hammer. He is no James Bond. He is no Elliot Ness. He's just Mike, the prototype of every wise-cracking detective that ever hit the pulps or the picture tube.

(See BOOKCASE, 4-D)

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